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PEABODY MUSEUM of SALEM

Annual Report 1982



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Letter from the President

The last ten years have been ones of change and progress. There have been times of sadness and times of joy. In 1972, during my first year as President, the most important decision of the decade was made—to build a new addition. This was the largest building project that the Museum had ever undertaken. It increased the exhibition space of the Museum by 40 percent, it gave us much-needed, modern, climate-controlled storage areas, it reduced our dependence on inaccessible attic space that was wholly inadequate to keep the many artifacts that were hidden there, and it provided us with proper rooms for teaching and conferences. We can now give exhibitions that we never before could consider. The new facility encouraged gifts to the Museum that, I am sure, we would not have received without it, and it has enlarged our commitment to the public, permitting us to exhibit treasures that had not been viewed in this century.

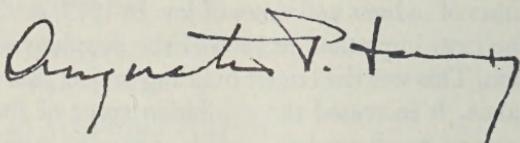
Fortunately, the wing was completed and named for Ernest Dodge before he died. His death was the great sorrow of the past decade. Ernest came to the Museum as a young man in 1931. He devoted his life to the Peabody and was instrumental in starting to mold it into its present form. It was his foresight that developed plans for the new wing, and, in my office, I still look daily at a little caricature of a turtle, with the caption: "A turtle only moves ahead by sticking its neck out." This I received from Ernest only a few days after we had decided to go ahead with the project.

Ernest's death left a real vacuum. A nationwide search for a successor was made, and we came to the conclusion that Peter Fetchko, who had joined us in 1968, also as a young man, was far and away the best person for the job. I have not been disappointed. I think the good news that ends the decade is that we have Peter running the Museum and that we have an enthusiastic staff of professionals and loyal volunteers who continue to carry on the Museum's traditions of excellence and scholarship.

An institution such as the Peabody Museum is only as good as the people who run it. Unless you have a director who has imagination, personality, intellectual integrity, and good common sense, the Museum will not prosper. In Ernest, we had a person who embodied all of these qualities. Now, Peter Fetchko and his team of professionals and volunteers are moving forward with the momentum that Ernest began. They continue to improve and add to the collections while exploring new and better ways to serve scholars, students, and the general public.

I am planning to retire as President at the 1983 annual meeting. It has

been a real privilege to have been associated with the Museum over this past active decade of change and progress, and I know that the future is in good hands.



AUGUSTUS P. LORING, *President*

Report of the Director

Each year in the life of a vibrant and growing institution new achievements and expectations are realized, if not exceeded. There have been many such years in the long history of the Peabody Museum. Nineteen eighty-two, however, witnessed significant accomplishments. It was a year leavened by a redefinition of goals, priorities and needs that helped reconcile the past with present realities and engendered even greater hopes for the future.

Especially noteworthy and far-reaching in the overall direction and governance of the Museum has been the work of the Long Range Planning Committee of the Board of Trustees under the chairmanship of Mrs. Richard Phippen. Faced with philosophical considerations and demanding fiscal concerns, with both immediate and future administrative and staffing requirements, and with policy decisions and recommendations for their implementation, the Committee undertook a formidable task with extraordinary zeal. Two important policy statements have resulted, setting forth in written documents for the first time a Statement of Goals and a Collections Policy for the Peabody Museum. The first, it is hoped, will serve as a permanent benchmark for us and others to justify our existence and continuously to evaluate our efforts.

Statement of Goals

The goals of the Peabody Museum of Salem are to collect, preserve, present, and interpret tangible objects and information relative to the defined scope of its collections, as outlined in the Collections Policy. In fulfilling this mission, the Museum is dedicated to the fostering of knowledge and education and, in particular, to furthering the understanding of maritime history and its significance for New England, especially Salem, as well as its bearing on the founding of the Museum of the East India Marine Society. Through its ethnological collections, it enhances an appreciation and understanding of the many diverse human cultures, as expressed through their arts and technologies. And through the Natural History department, it engenders and reinforces an appreciation for the infinite variety and beauty of nature and an understanding of the bonds that link all people to the natural world.

The Collections Policy establishes the scope of the Museum's collections, outlines the criteria to be considered for additions to the collections and defines the circumstances and procedures to be followed when objects are

permanently removed from the Museum. It provides the curatorial departments and Visiting Committees with a practical guide for the management of our ever-increasing collections of artifacts and works of art.

As the Museum has expanded, improved in numerous ways, and offered a greater variety of programs and services, administrative responsibilities have become more complex and funding requirements more demanding. Based on the recommendations of the Long Range Planning Committee and the Development Committee, headed by Richard Wheatland, a new category of Advisory Trustee was created by the Board in the spring of 1982, to meet these and other management needs. The counsel, experience, and guidance of a greater number of knowledgeable and committed individuals will bring innumerable benefits to the Museum by providing an expanded pool of leadership for future development. To date, four Trustees have been elected to serve in this capacity. Judge Samuel Zoll, whose lifelong interest in Salem and dedication to the improvement of community relations will strengthen our efforts for greater neighborhood participation, mutual co-operation, and increased service to our immediate community. Mrs. Alexander O. Vietor, who shared with her late husband a love of the sea and an appreciation for all who have used it as a thoroughfare for bringing people and cultures closer together, brings to the Museum broad experience and perspective through her associations with numerous other cultural organizations. Mr. Albert Creighton, who has general maritime interests as well as concern for traditional craft, tools, and industries, also serves on many boards and adds a new dimension of experience to major areas of Museum affairs. Lastly, Mr. Timothy Ingraham, a naturalist and a sailor as much at home in the Maine woods as on a transatlantic cruise, offers to the policy group years of close association with the operations of the Museum and a highly motivating enthusiasm for its welfare. We welcome heartily the new Advisory Trustees and express our appreciation for their commitment of time, energy, and talent.

Another decision of major importance to the well-being of our Museum and the care and maintenance of its collections was the authorization by the Board to construct a conservation laboratory and graphics studio, at a cost of \$325,000. With approximately 30 percent of the funds already raised, we plan to start construction above the Phillips Library in the spring of 1983. The new 3,800 square foot facility will eliminate the last, most glaring deficiency in our plant by providing modern laboratory space and equipment where professional conservation techniques can be performed for preserving, cleaning, and repairing artifacts. Plans for the new facility were developed to combine the conservation and design departments, now inadequately housed

in remote areas of the basement of the Museum, and to provide a contiguous staging area for the construction and mounting of new exhibits.

At a time of grave concern generally for the financial health and viability of many museums and other organizations in the arts and humanities, it is particularly gratifying to report that there was a modest operating surplus for the 1982 fiscal year. Admittedly, it is an occurrence more symbolic than substantive, but we are cautiously optimistic that a decade of deficits in our operations has been reversed. More significant, it has allowed us to plan for additional staff positions critically needed for some time.

A year filled with new exhibits, important accessions, and a wide variety of other programs and activities cannot be adequately described in this report. However, the following highlights underscore the many achievements of the past year.

EXHIBITIONS

With the completion and dedication of the Ernest S. Dodge Wing in 1976, the exhibition space of the Museum was doubled, permitting both the display of artifacts in new permanent galleries and an accelerated program of special exhibits. Often requiring two to three years from initial planning to installation, these "theme and collections" presentations are central to the Museum's purpose and are a principal means of communication with a growing and diversified constituency of members and visitors. During 1982 the following special exhibits were presented.

AMERICAN TRADERS IN EUROPEAN PORTS: THE COLLECTION OF ALEXANDER O. VIETOR

Primarily watercolors of American flag vessels painted during the crucial period of American maritime activity between the Revolution and the War of 1812, this collection of Alexander O. Vietor (1913-1981), now permanently at home in the Peabody Museum, is an artistic and historic jewel. Mr. Vietor, Curator of Maps at Yale University for more than three decades, was an avid collector in many areas, but his primary interest was the sea.

The exhibit includes portraits of many famous ships including *Argo* of Boston, *Eliza* of Providence, *General Hamilton* of New York, *Lady Adams* of Nantucket, *Nancy Ann* of Salisbury, *Rover* of Amesbury, *Three Sisters* of Charleston, South Carolina, and *Tryphena* of Philadelphia. Augmented by charts, maps, broadsides and other maritime artifacts, the Vietor collection provides a comprehensive view of American mercantile activities during our nation's formative years.

Accompanying the exhibit is a handsome catalogue compiled by John Swain Carter, former Curator of Maritime History at the Peabody Museum.

CULTURES IN CONTRAST: PHOTOGRAPHS OF NATIVE AMERICANS BY EDWARD S. CURTIS

This exhibit in the Wheatland Gallery is based on a series of more than forty photographic prints selected from an extensive collection received in 1906 from Charles Goddard Weld. The exhibit, organized by Acting Curator of Ethnology John R. Grimes, opened with a lecture and slide presentation by A. D. Coleman, photographic historian and recognized authority on Curtis.

In addition to original signed photographs, there are a number of seldom-exhibited artifacts from the Apache, Blackfeet, Hopi and Sioux, including a Sioux porcupine quill-decorated pouch received before 1821 by the East India Marine Society.

The exhibit was made possible by grants from the Massachusetts Council on the Arts and Humanities, The Harold Whitworth Pierce Charitable Trust and corporate donations from East India Mall, Gardner Mattress Corporation, the *Salem Evening News*, and Parker Brothers.

DOGWATCH AND LIBERTY DAYS: SEAFARING LIFE IN THE NINETEENTH CENTURY

A chronicle of the life of a nineteenth-century deepwater sailor, this exhibit focuses on personal experiences reflected in artifacts, personal belongings and over one hundred journals and diaries from the Museum's collections and other institutions and individuals. A rare insider's view of life aboard American vessels during the great age of sail has been captured. A remarkable and humanizing aspect of this exhibit was the reuniting of two journals, written concurrently aboard the vessel *Tarquin* in 1862 by first officer Isaac Baker of Beverly, Massachusetts, and his shipmate Edward Haskell. One can follow their shared experiences aboard *Tarquin* until Isaac Baker contracted a fever off Sumatra and died on September 18, 1862. However, from the beginning of his fever to the hour he breathed his last, events are recorded in detail and with affection by his shipmate Edward Haskell.

The exhibit, funded in part by a grant from the National Endowment for the Humanities, General Mills Foundation, National Grand Bank of Marblehead, and the Raytheon Company, was organized by Visiting Curator Margaret S. Creighton. The catalogue, *Dogwatch and Liberty Days—Seafaring Life in the Nineteenth Century* written by Ms. Creighton, has proven extremely popular with members and visitors, and serves the North Shore educational community as an intriguing and important guide.

CHINESE RICE GRAIN PORCELAIN FROM THE H. NELSON HARTSTONE COLLECTION

Organized by Museum Registrar Lucy Butler and Honorary Curator John Q. Feller, this exhibit contains approximately seventy-five examples of rice grain porcelain, collected by Mrs. H. Nelson Hartstone. Investigations made by Mrs. Hartstone in researching her book on this neglected decorative art form led her to discover how few examples were in museum collections. The Peabody Museum had only two or three samples, and few institutions can boast more than a dozen. This collection now represents one of the largest of its kind in the United States and is an excellent study collection because of the number of stylistic variations and the time span that it covers, from the eighteenth to the twentieth centuries.

In addition to these four major exhibitions, several smaller but significant displays were installed in various areas of the Museum. The Mifflin Gallery, adjacent to the Robinson Room and opening onto the Oriental Garden, is reserved for exhibitions of works by living artists whose works are directly related to the Museum collections. Two shows were held in the Mifflin Gallery during the year.

FUNCTIONAL WEAVING—A CONTEMPORARY APPROACH

This exhibit was organized by Honorary Curator of Textiles, Anne L. Seamans. Beautifully executed textiles produced by Boston area weavers, utilizing traditional techniques and patterns with a contemporary approach to color and design, illustrated how concepts of "useful" and "artistic" continue to be compatible. Visitors to the exhibit enjoyed the added treat of watching Mrs. Seamans at work on her loom.

CONTEMPORARY ZOOLOGICAL ILLUSTRATIONS

Coordinated by John Nove, Curator of Natural History, and Sarah Landry, an illustrator on the staff of the New England Aquarium, this exhibit contained works seldom seen by the general public. It featured drawings and paintings by eleven artists, made for scientific monographs, textbooks and field guides.

SAILORS' VALENTINES

Another of the smaller exhibits was an excellent collection of sailors' valentines from a local collector. Constructed of intricately patterned shells in the form of hearts and other romantic designs, and formerly thought to have been the product of a sailor's idle hours, they are now recognized as

tourist items collected by seamen on the islands of Barbados and Grenadine in the West Indies during the nineteenth century.

UCHIWA

This fascinating exhibit of traditional round bamboo and paper fans decorated with painted or printed motifs, was assembled by Research Fellow Jack Thayer in conjunction with the Museum's annual Japanese Beer Garden. Examples displayed ranged from those collected by Edward S. Morse in 1877 to modern fans used for advertising.

THE GOSPEL ABROAD: AMERICAN FOREIGN MISSIONS OF THE EARLY NINETEENTH CENTURY

A special exhibit commemorating the 175th Anniversary of the founding of the Andover Theological Seminary displayed artifacts from the earliest American missions to Burma, India, Borneo, and Hawaii which were brought back to New England and became part of the Museum's ethnological collections. The exhibit, organized by John Grimes, Acting Curator of Ethnology, was visited by scholars attending an anniversary conference of the Seminary.

DUCK STAMP COMPETITION

For the past three years the Museum has hosted the juried competition for the winning design of the Massachusetts Waterfowl Stamp, as part of a joint project with the Division of Fisheries and Wildlife. For this annual event, the works of the contestants, which this year numbered nearly sixty, were exhibited in the education rooms for a period of two weeks. Commemorating the selection of the tenth stamp in the series, Natural History Visiting Committee member Mr. C. G. Rice produced a "History of the Massachusetts Waterfowl Stamp." Drawing on his extensive knowledge of both Federal and states' duck stamps, as well as on Massachusetts decoy carvers and their work, Mr. Rice has created a valuable collectors' volume now available in the Museum shop, together with individual stamps.

We are proud of the quality and scholarship of our exhibits. The success of some of the most recent is perhaps best illustrated by the requests from other institutions to borrow them in their entirety. At this moment, the Museum's Netsuke exhibit is at the Pacific Asia Museum in Pasadena, California, and the Ethiopian exhibit is in its second year of world travel with a planned stop in western Australia. In addition, **DOGWATCH AND LIBERTY DAYS** will travel to the Mariners' Museum in Newport News, Virginia, the

Museum and Library of Maryland History in Baltimore, Maryland, and other institutions on the Eastern seaboard and in California.

ACCESSIONS

The first printed catalogue listing the artifacts in the Museum's collections was compiled in 1821, making it one of the earliest produced by an American museum. The second edition, printed in 1831, already contained 4,724 individual listings, and, today, they number in excess of 200,000 pieces, many of them rare and some unique.

Accessions during 1982 have added significantly to the depth, diversity and quality of the overall collections. Regrettably space does not permit acknowledgement and description of all the many gifts; however, several notable examples will illustrate their importance.

A watercolor miniature portrait of Mary Ingersoll Bowditch (1781-1834), wife of Nathaniel Bowditch, was the gift of Dudley Bowditch Fay. Nathaniel Bowditch, widely known for his work, *The American Practical Navigator*, served as president of the East India Marine Society between 1820 and 1823. The Museum previously had no portrait of Mrs. Bowditch.

From the estate of Benjamin Kittridge, the Museum received two gouache paintings attributed to Michele Felice Cornè (1752-1845). One is of the Salem ship *Recovery* and the other of the vessels *Mount Vernon*, *Lucia*, *Nancy* and the brig *Cruger*, all of Salem, departing from Naples. It was aboard the *Mount Vernon*, captained by Elias Hasket Derby, Jr., that Cornè departed for America in 1799. Perhaps for this reason, the *Mount Vernon* became one of the artist's favorite subjects. Captain Luther Dana, ancestor of the donor, was master of the *Nancy* as well as the ship *Recovery*, shown returning from Mocha in 1801 (see illustration). Now for the first time the log of the *Recovery* in the Museum's archives is united with the painting of the ship depicted during the same voyage.

A Chinese export porcelain punch bowl (see illustration) with a strong maritime association is a recent superb acquisition. Dated ca. 1810, it bears on one face an American eagle surmounting crossed American flags and military emblems, all in brilliant color. On the opposite side is a framed ship under construction with the motto, "The Strength and Wealth of the Nation," reflecting New England's early commitment to a strong navy and merchant fleet. The bowl was acquired through generous gifts from Miss Elizabeth Dorchester, Mrs. Alexander O. Vietor, Mr. Augustus P. Loring, Mr. Lawrence Coolidge, and an anonymous donor.

A large mural, presented to the Museum by the First National Bank of

Boston, bears similar patriotic expressions. Painted by Newell Converse Wyeth, father of Andrew, the mural contains numerous maritime symbols imposed upon a map of the world and the motto, "Peace, Commerce, and Prosperity." Part of the mural may be seen in the **DOGWATCH AND LIBERTY DAYS** exhibit.

A rare political banner (see illustration) believed to have come from the Whig party headquarters in Hingham, Massachusetts, was purchased through a contribution from an anonymous donor. Used by supporters of William Henry Harrison during the presidential campaign of 1840, it displays a portrait of Harrison and the words, "Old Hingham, Always the Same," on one side and a view of a mackerel schooner and the words, "Protect our Fisheries," on the reverse. A newsclipping from the *Hingham Patriot* of August 5, 1840, describes the political issue created by the Administration's proposals to cut bounties to fishermen and promotes Harrison as a friend of the New England fishing industry.

Four framed prints, published by Caspar Studer, lithographer, in Winterthur, Switzerland in 1854 depicting the zones of the earth, and six Japanese scrolls illustrating various whaling scenes and images, were the generous gifts of Mr. and Mrs. Francis B. Lothrop. These scrolls, including the one from Wakayama Prefecture dating from 1730-40, reproduced in this report, complement well the American whaling material and the ethnographic material in the Japanese collection.

Mr. Russell W. Knight, champion of the Museum's fishing industry collections, donated several paintings by contemporary artists and one historical painting by Samuel Badger of the schooner *Benjamin W. Latham*. Designed by Thomas F. McManus, she was built in the shipyard of Tarr and James in Essex, Massachusetts, and was launched on October 30, 1902. Measuring only seventy-two tons gross, she was employed as a mackerel seiner out of Noank, Connecticut, and later operated out of New York's Fulton Fish-market.

Mr. Francis L. Higginson gave several important oils, prints, and a water-color to the Museum's steamship collection. A Fitz Hugh Lane of the first Cunard liner *Britannia* (see illustration) signed and dated 1842, was reportedly first offered to the Cunard Line. It was declined, it is said, because the rough seas and heavy pitching and rolling would not instill confidence in the comfort and safety of steam navigation. Also noteworthy among Mr. Higginson's gifts was a James E. Buttersworth painting of the steamship *Gallia*, 1880, and a Joseph Walter painting of the steamship *Great Western*, dated 1838.

Mr. and Mrs. John Dominis Holt contributed substantially to their collec-

tion of several thousand prints and drawings, with a gift of over six hundred, including views of Japan, India, the Philippines, and China, as well as some natural history subjects. Two extremely fine watercolor views of Tientsin by an unidentified Chinese artist and a hand-colored aquatint (see illustration) engraved by D. Havell entitled "View Near Point de Galle, Ceylon," represent just a few of the newly acquired prints.

A number of objects previously on deposit from the collection of Alexander O. Vietor were received as gifts in 1982. Among these was a Davis quadrant or back staff made by Anthony Lamb in 1747 (see illustration). He was one of the first professionally trained instrument makers in the American colonies. Only seven instruments of his have survived and the Museum is fortunate now to possess two.

From the estate of Philip Kappel (1901-1981), the Museum received a representative collection of the artist's work, consisting of prints and their cancelled copper plates and miscellaneous cards and catalogues. Kappel's dry-point etchings and pen and ink drawings are a chronicle of the artist's skill and affection for the sea. A longtime friend of Salem artist Philip Little, Kappel spent many summers at Little's studio on Derby Wharf on Salem's waterfront. While working there between 1924 and the late thirties, he became master of the drypoint technique. Also a friend of former Peabody Museum director Lawrence Jenkins, his interest encompassed the collecting of Chinese snuff bottles and Japanese prints. His close and intimate ties to Salem make the collection particularly relevant. His etching of boatbuilders in Essex is illustrated in this report. Seven etchings by English artist Arthur J. T. Briscoe (1873-1942) were added to the Museum's small existing collection of this artist's works by Mrs. Walter Muir Whitehill. Mrs. Whitehill also presented a collection of historic photographs of the Museum assembled by her late husband for his 1949 publication on the history of the East India Marine Society and the Peabody Museum of Salem.*

In memory of Austin K. Smithwick, a volunteer in the marine department, his associates purchased a daguerreotype of an unidentified mariner, probably a captain, holding a quadrant. Mounted in an oval frame and containing a lock of hair on the reverse side, it is dated to about 1860 and is a touching tribute to Austin's contributions. Daguerreotypes with marine instruments or other indicants of professions are very rare. Only three others are in the Museum's collection.

Objects laden with associations relevant to the Museum's past and its

* *The East India Marine Society and the Peabody Museum of Salem: A Sesquicentennial History*, by Walter Muir Whitehill (Salem: Peabody Museum, 1949).

former officers are always received with more than ordinary interest and gratitude. Such an example was the gift of Mrs. John Robinson of a water-color by William J. Aylward (1875-1936) inscribed to John Robinson by the artist in 1914. John Robinson's long and dedicated service to the Museum, his appreciation for the variety of its collections and his efforts to establish a monument to the mariners of the East India Marine Society will always be appreciated. He was at various times in charge of the Herbarium, Director Pro Tempore, Acting Director, Keeper of the Marine Room, Trustee, and Treasurer. Aylward was a watercolorist and illustrated books for Jack London. He also served on the crew that towed the Dewey Drydock to the Philippines. His dedication to Robinson reflects the appreciation of a marine artist for the champion of his cause and life interest.

Several years ago, former Curator of Natural History Sally Ingalls, now serving as Chairman of the Natural History Visiting Committee, organized an exhibition on saltmarsh haying. Since that time, the Museum has continued its efforts to preserve vestiges of this important coastal industry. Fortunately, others have recognized the importance of her initial efforts and the Museum has acquired over the years a creditable collection of tools, photographs and other memorabilia. Most recently the Museum received from Mr. Michael Roy what is thought to be the only local extant saltmarsh hay sled (see illustration). In addition, haying tools and a set of horse's bog shoes were also acquired.

Efforts continue to expand the Museum's collection of decoys, particularly those made by local carvers. Among the six received this year were four by Essex County carvers, including a yellow-legs by Tom Wilson of Ipswich, ca. 1910, received from Mr. and Mrs. Bertram K. Little. The Museum's collection of Federal duck stamp prints was augmented by twelve additional prints from the Ralph Blake Williams III collection. We were also pleased to receive approximately 200 watercolors of the wild flora of Essex County by artist Lily Barrett Brown. Indexed by seasonal sequence and accompanied by depictions of typical county habitats, its organization facilitates instruction as well as an aesthetic appreciation of our wild flora.

Two superb examples of primitive art were contributed by anonymous donors to our African collection. One was a very important rare Nimba mask from the Baga of Guinea, West Africa (see illustration). This type of mask, representing the goddess of fertility, is one of the largest and most impressive of all African masks. From Mrs. Edward S. Crocker the Museum received a collection of Japanese material including a series of wood block prints depicting the Takanawa Railway, which was the first rail link between Tokyo and Yokohama, constructed in 1872. It was on this first Japanese rail system that

many of the early visitors to Japan traveled, including former Director of the Peabody Museum Edward S. Morse. From a compartment window of this line in 1877, he discovered the Omori Shell Mounds, which subsequently he excavated and for which he became known as the Father of Japanese Archaeology. A large Korean panel screen with Buddhist iconography painted on silk was given by Mr. and Mrs. Thomas P. Beal. Dating from the eighteenth century, it is a fine addition to our small but important Korean collection.

Throughout its history, the Peabody Museum of Salem has had only limited funds for the purchase of artifacts and works of art. Its collections, unsurpassed in many areas, have found their permanent home in Salem because of the interest and munificence of thousands of collectors and benefactors from all over the world. It is such interest and support that has made the Museum one of the world's great repositories, unsurpassed in many areas.

EDUCATION DEPARTMENT

There has been, during recent decades, a growing appreciation for the role that education plays in museum programs. This is evidenced not only by the increasing number of participating children and adults, but also by the support of foundations, corporations, federal and state granting organizations and individuals. The history of the Peabody Museum is filled with examples of its concern and commitment to knowledge and education. Indeed, it was the museum's namesake, George Peabody, who placed such a high value on it when he said, "Education—a debt due from present to future generations." He himself had little formal education, but believed strongly in the role that museums played in stimulating and creating opportunities to learn.

During 1982 an incredible variety of programs were offered by the Education Department, and over 8,000 visitors were introduced to the Museum through special tours by the volunteer guides. In addition, 7,000 young people representing school groups from over 100 communities in the Greater Boston area and other parts of New England, participated in classes and interpretative programs. Under the direction of Gail Hercher, who is Program Coordinator as well as Director of Education, the department has continued to develop close ties with area schools and cultural organizations.

In the waning days of 1982 the Museum was honored by two awards totalling \$22,500 from the Massachusetts Council on the Arts and Humanities under its new Cultural Resources Program. The purpose of the Council program is to integrate the educational programs and services of cultural organizations into the curricula of schools in the Commonwealth. As a joint venture with the Essex Institute, the Museum has developed a program en-

titled "At Home and At Sea: New England's Maritime Community in the Nineteenth Century," which will involve some 3,000 school children from several North Shore public and private schools.

In April, Sarah Fraser Robbins, Director Emerita and founder of the Education Department, teacher, volunteer, tour director and resident natural historian, was awarded the Conservation Medal of the New England Wildflower Society for her efforts in introducing thousands of individuals to the natural sciences and the importance of conservation.

Nineteen eighty-two was also the twenty-fifth anniversary of Clara Waterman's Monarch Butterfly program which has introduced thousands to the beauty and wonder of nature's transformation of a caterpillar to a chrysalis and migrating adult. No one can be unmoved after watching Clara carefully tag and then release for its long journey a beautiful butterfly raised, fed and nurtured under the careful watch of a youngster's gaze.

COLLECTIONS MANAGEMENT

Much of the essential work of the Museum, unseen by members and the public, is directed to the care and maintenance of the collections. A few examples may help to underscore the critical importance of these efforts which are carried out largely in the storage and "below decks" areas of the Museum. We are grateful for the work of a tremendous number of volunteers who assist with each of the programs, making it possible to accomplish a great deal in this very necessary effort.

With funds provided by the Andrew W. Mellon Foundation of New York, work continued on the systematic inventory of the maritime collections as a prerequisite for enhancing retrieval of paintings, prints, and objects for research. An essential part has been the reorganization of the collections and improvements in storage systems. The Peabody Museum, one of seven major maritime museums in the country to receive a Mellon grant, hopes to complete this project over the next two years.

Also during 1982, considerable progress was made in the inventorying, care, and preservation of our extensive Pacific Collection, described by Mr. Douglas Newton, Chairman, Department of Primitive Art of the Metropolitan Museum, as "one of the most important assemblies of Pacific material in the world." This program is funded through a grant from the National Science Foundation.

A grant from the Massachusetts Historical Commission has enabled the Ethnology Department to initiate an archaeological survey of prehistoric sites in several locations in Essex County. Over 300 such sites have been identified in southeastern New England to date, and the project now under

way is designed to shed new light on early land use and to contribute to the formulation of preservation priorities in Massachusetts. Throughout the nineteenth century, the Museum served as one of the few institutional repositories for archaeological specimens recovered as a result of agriculture and early land disturbance in the region. The information gained from this field research project will add substantially to the interpretation of the Museum's own collection of some 50,000 prehistoric artifacts, primarily from Essex County.

MUSEUM STAFF

In January Paul Johnston joined the Museum as Curator of Maritime History, filling the vacancy created by John Swain Carter's resignation to become Director of the Maine Maritime Museum in Bath. Paul received his Ph.D. from the University of Pennsylvania, with a focus on nautical archaeology. He has been an instructor in the Department of Marine Studies at Temple University in Philadelphia and has participated in marine field projects both in the United States and in Europe.

In May, we welcomed aboard Larry McFaddin as Director of Development. He brings to the Museum more than twenty years of executive experience in development, fund raising, and administration with nonprofit educational and cultural organizations. Most recently, Larry held posts with the National Bureau of Economic Research in Cambridge and, before that, with the Arizona-Sonora Desert Museum. He succeeds Caroline Standley who joined the development staff of the Trustees of Reservations.

After twelve years of service as Librarian, Barbara Edkins retired in October. During her tenure, numerous improvements were made to the library facilities, including reorganization and compact storage of the Museum's extensive periodical holdings. In January 1983, Gregor Trinkaus-Randall, formerly Assistant Curator of the USS Constitution Museum Foundation, became Librarian. Gregor received his master's degree in library science from the University of Wisconsin, has served as a preservation/conservation intern at the Yale University Library, and as archival processor with the State Historical Society of Wisconsin.

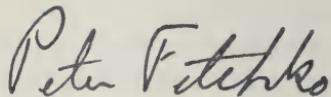
In order to coordinate more effectively the Museum's public relations and promotional activities with its membership and fund raising efforts, the Development and Public Relations offices have been consolidated into a single department under the general direction of Larry McFaddin. Byron Getchell, Director of Public Relations, has assumed additional responsibilities in the areas of individual and corporate membership and is assisted by Catherine Strauss, who joined the staff in September.

Paul Winfisky, Assistant Curator in the marine department, became

Curator of the George Chinnery collection, a title formerly held by Chinnery authority Mr. Francis B. Lothrop, with whom Paul has studied and worked for many years.

We were pleased also to welcome Frederick H. West as Curator of Archaeology and Director of the Laboratory of Prehistoric Archaeology, with a staff of three, Constance F. West, Program Co-investigator, Dale C. Bradley, Scientific Illustrator and Photographer, and Diane Morsa, Administrative Assistant.

This report to members and other friends of the Peabody Museum touches only on the highlights of a full and productive year. The successes are the result of a dedicated Board of Trustees, generous with counsel and financial support, a talented and hard-working staff, and a corps of volunteers whose devotion and assistance are as rare as many of our other treasures. Together, we will continue to strive for quality in everything we do and keep our Museum a center of enrichment and enjoyment.


PETER FETCHKO, Director

EXHIBITS

February-April	<i>Sailors' Valentines</i>
February 12-	<i>American Traders in European Ports: The Alexander O. Vietor Collection</i>
April 1-	<i>Cultures in Contrast: Photographs of Native Americans by Edward S. Curtis</i>
May 6-October 10	<i>Functional Weaving—A Contemporary Approach</i>
August 5-November	<i>Uchiwa: Japanese Round Fans</i>
September 10-19	<i>1983 Massachusetts Waterfowl Stamp Competition</i>
September 30-	<i>Dogwatch and Liberty Days</i>
October 27	<i>Contemporary Zoological Illustration</i>
November 18-	<i>The Gospel Abroad: American Foreign Missions in the Early Nineteenth Century</i>
December 9-	<i>Chinese Rice Grain Porcelain from the H. Nelson Hartstone Collection</i>



“Ship Recovery of Salem, owned by Honourable Elias Hasket Derby, Esq., Luther Dana Commander, Returning from Mocha on the Red Sea, 1800.” Gouache attributed to Michele Felice Corné, 1752-1845. *Recovery* built 1794, Salem, Massachusetts.

From the Estate of Benjamin Kittredge



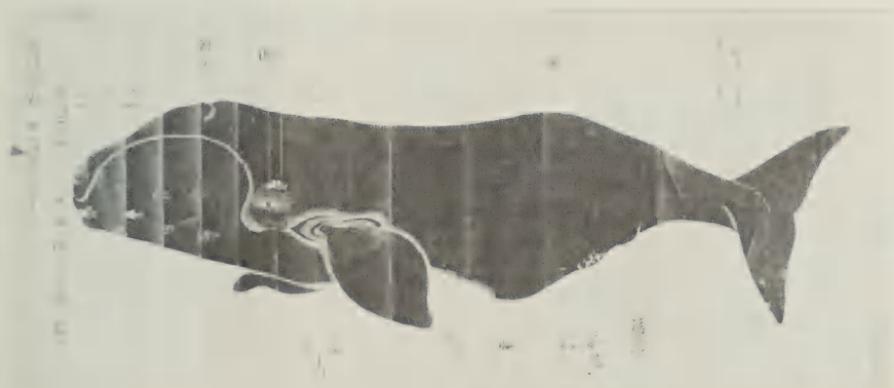
Chinese export porcelain punch bowl, c. 1810. One side (see top illustration) bears an American eagle surmounting crossed American flags and a military emblem, and the other (see bottom illustration) a framed ship under construction with the motto "The Strength and Wealth of the Nation."

*Gift of Miss Elizabeth Dorchester, Mrs. Alexander O. Vietor, Mr. A. P. Loring,
Mr. Lawrence Coolidge, and an anonymous donor*



Nimba mask from the Baga of Guinea, West Africa, representing the goddess of fertility. Nimba masks are one of the largest and most impressive of African masks.

Gift of anonymous donors



"Right Whale," part of a Japanese whaling scroll depicting 11 whales, 8 harpoons, and other implements, dating c. 1730-40 from Wakayama Peninsula.

Gift of Mr. and Mrs. Francis B. Lothrop



Oil by Fitz Hugh Lane (1804-1865) of the British Steamer *Britannia*. Built 1840, Port Glasgow, signed 'Fitz Hugh Lane, 1842.'

Gift of Mr. and Mrs. Francis L. Higginson



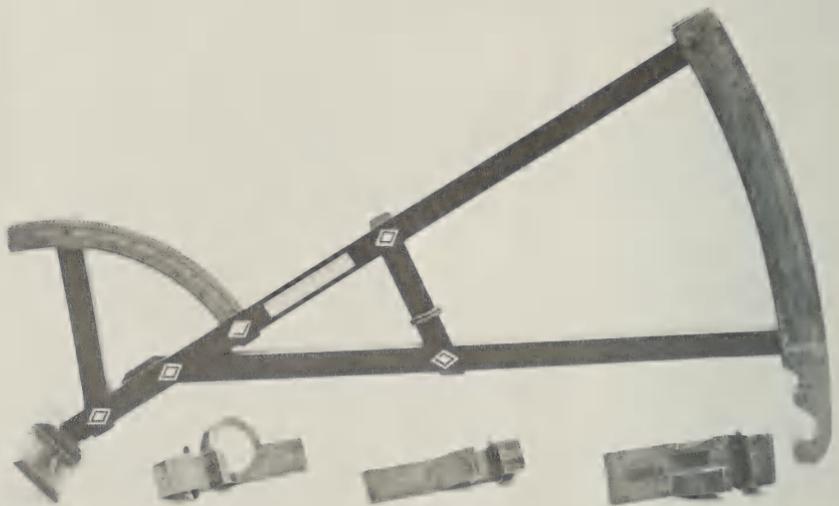
Oil by Samuel F. M. Badger (active 1893-1903) of the Fishing Schooner *Benjamin W. Latham*, built 1902-3 in Essex, Massachusetts by Tarr and James. Designed by Thomas F. McManus.

Gift of Russell W. Knight



“View Near Point de Galle, Ceylon.” One of 24 views of St. Helena, the Cape, India, Ceylon and the Red Sea done in 1809 by the English artist Henry Salt (1780-1827) and engraved by D. Havell.

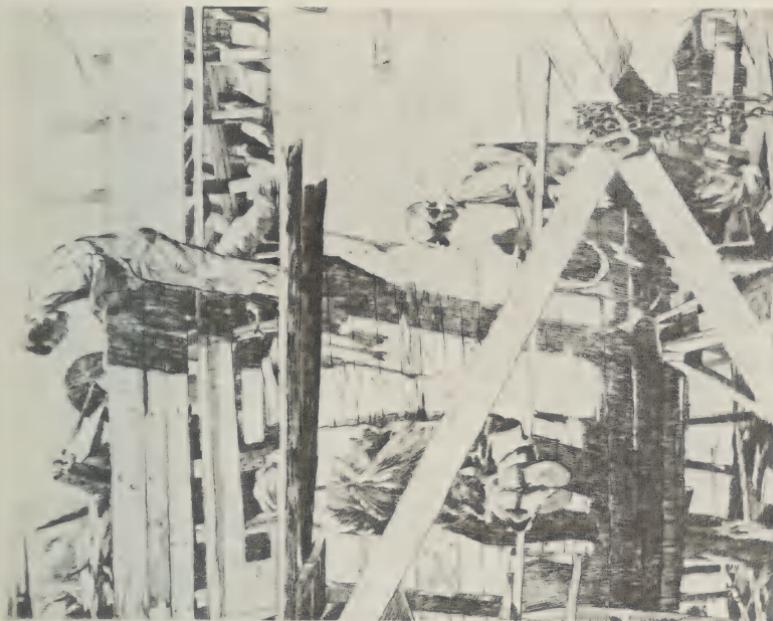
Gift of Mr. and Mrs. John Dominis Holt



Davis Quadrant made by Anthony Lamb in 1747.
Gift of Mrs. Alexander O. Vietor



Saltmarsh hay sled used in Newbury during the late 19th and early 20th centuries.
Gift of Michael Roy



"Boat Builders, Essex, Massachusetts," Drypoint by Philip Kappel (1901-1981). Published in 1934, artist's proof.

From the estate of Philip Kappel



Portions of a political banner, c. 1840, from William Henry Harrison's presidential campaign. A mackerel schooner is shown with the words "Protect our Fisheries." The reverse (not illustrated) depicts Harrison with the inscription "Old Hingham Always the Same."

Gift of an anonymous donor



Curator of Natural History John Nove demonstrating paper snowflake making during a special program called "The Wonder of Snow."

Boston Globe Photograph

MEMBERS' EVENTS

February 25 Lecture: *Luxury At Sea from "Cleopatra's Barge" to World War I*, by Christopher Monkhouse

April 1 Opening reception for *Cultures in Contrast*, illustrated lecture, "Edward S. Curtis: The Photographer as Ethnographer," by A. D. Coleman

September 30 Opening reception for *Dogwatch and Liberty Days*

October 28 Annual Meeting of Fellows and Friends. Lecture and Film: *American Light*, by John Wilmerding

November 17 Opening reception for *Contemporary Zoological Illustrations*

December 9 Opening reception for *Chinese Rice Grain Porcelain*

December 19 Children's Holiday Party

SPECIAL EVENTS

February 10 *Academy Hall Tonight!* An evening of Victorian-era entertainment

February 14 *Victorian Valentine Tea*

April 14 Lecture: *The "Titanic" Recalled*, by John Maxtone-Graham

August 5 *Japanese Beer Garden*

October 2 *Dogwatch and Liberty Days: A Symposium*

October 31 *An Evening of Witchcraft, Magic and Psychic Phenomena with the Amazing Randi*

FAMILY PROGRAMS

March 7 *An Afternoon of Storytelling*

April 4 *The Gloucester Hornpipe and Clog Society*

May 2 *New England Country Dancing*

June 6 *A Festival of Chanteys and Fo'c'sle Songs*

October 3 *An Afternoon of Music of the Sea*

November 7 *Do'a Concert*

1982 PUBLICATIONS

American Traders in European Ports: The Alexander O. Vietor Collection of Ships Portraits, Charts and Related Material, by John Swain Carter

Marine Paintings and Drawings in the Peabody Museum, by M. V. and Dorothy Brewington. Revised edition

Chinese Export Porcelain in the 19th Century: Canton Famille Rose Porcelain, by John Quentin Feller

The Peabody Museum of Salem Tenth Annual Antiques Show catalogue

Report of the Director for the Year 1981, by Peter Fetchko

The American Neptune, Volume XLII, Numbers 1, 2, 3, and 4

Dogwatch and Liberty Days, Seafaring Life in the Nineteenth Century, by Margaret S. Creighton

History of the Massachusetts Waterfowl Stamps and Prints, by C. G. Rice

Dictionary of Marine Artists, by Dorothy R. Brewington, published jointly with Mystic Seaport

CONTRIBUTIONS, GIFTS AND GRANTS

The vitality of an institution and the degree of confidence in its future are gauged as much by the responses to its financial needs as by any other means. In a period of economic uncertainty and significant reductions in government funding of cultural and educational organizations at all levels, the Peabody Museum has enjoyed another year of generous and enthusiastic support.

For the fiscal year ended September 30, 1982, total gifts to the Museum from all sources were \$836,765. Of this amount \$257,534, the highest in several years, was added to the Endowment funds and represents a particularly encouraging development. Capital improvements of \$61,330 were made to Museum buildings and grounds, principally to the Phillips Library, through contributions allocated for these purposes. Membership contributions in all categories were \$132,170, a 47 percent increase over the previous year. In addition, members provided \$40,480 through annual giving and general contributions in 1982. To the trustees and staff of the Museum, nothing is more heartening than the encouragement and support it receives from its members.

The Museum is grateful to the hundreds of individuals, numerous private foundations, and corporations that contributed to general operations for the

year and to numerous specific projects and programs. Special thanks are extended to the friends and family members who made substantial gifts, among others, to the Katherine A. Batchelder, Harold Whitworth Pierce, Sarah Fraser Robbins and Mary Kemble Robinson Wheatland Funds. The Museum is also indebted to the George F. and Sybil H. Fuller Foundation, William E. and Bertha E. Schrafft Charitable Trust, Abbot and Dorothy H. Stevens Foundation, The Stoddard Charitable Trust, and the Edwin S. Webster Foundation for their interest and support.

During fiscal 1982, the Museum received for the third consecutive year an award from the Institute of Museum Services in recognition of the general excellence and cultural impact of its programs. Grants were also received for special exhibitions from the Massachusetts Council on the Arts and Humanities, from the National Endowment for the Arts, and from the National Endowment for the Humanities. These grants are gratefully acknowledged.

MEMBERSHIPS AND ADMISSIONS

As memberships and admissions are among the major sources of income for the Peabody Museum, positive growth in these areas is absolutely essential to our fiscal well-being. Following a substantial drop in Museum attendance in 1972, when we initiated an admission fee, there was a steady increase in attendance for the next eight years. In 1981, however, local and national economic factors precipitated an end to this upward trend, when significant declines in individual admissions, in school groups, and in Education Department classes were noted. A decrease of almost 50 percent in school attendance was directly attributed to Proposition 2½, a situation common to many similar institutions throughout the state.

Our concern at this downward trend prompted an evaluation of the Museum's promotional activities, resulting in the projection of a new standardized image to represent the Museum and the unified theme, "Discover Curiosities from Across the Seas" to advance it. All subsequent promotional efforts have been based upon that image and theme, as was this year's re-writing of the information, Education Department, and membership brochures. Widespread visibility of the brochures was assured by a well-organized distribution program. Billboard advertising on major access roads, magazine advertising, both independently and in conjunction with the Salem Museums' Collaborative, and colorful banners on the exterior of the Museum to announce exhibits and special programs are further examples of our intensified efforts to disseminate information about the Museum and its programs. Even though the whole year's attendance was 83,147, less by 5.6 percent from that of the previous year, it nevertheless appears that these

efforts have yielded positive results, as attendance at the Museum began shifting upward beyond the usual rise in figures during the last five months of 1982. Also encouraging was the "three-star" rating the Museum received from the 1981-82 Michelin *Tourist Guide to New England* and its designation as being an "outstanding" museum to visit, an honor shared with only eight others in the whole region.

Membership also became a priority effort during the year and two new categories, the East India Marine Associate and the Contributing Fellow, were created. Memberships now number close to 2,600, representing over 5,000 individuals. In the year ahead, solicitation for new members will assume an even higher priority within the Development and Public Relations Department.

CONDENSED TREASURER'S REPORT

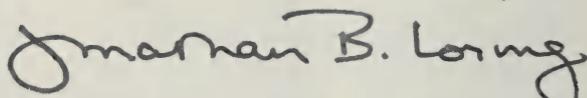
It is my pleasure to present a Condensed Treasurer's Report of general operations of the Peabody Museum of Salem for the fiscal year ended September 30, 1982.

Operating revenues of \$879,553 increased by \$124,879 over the previous year, while the increase in expenditures was held at \$49,839 through careful cost control.

Increased income from investments, admissions, rentals of Museum facilities, and memberships and general contributions, covered elsewhere in this report, resulted in a modest surplus of revenues over expenditures.

The market value of the Museum's invested funds was \$4,500,555 at year end, compared with \$4,036,346 in 1981.

The list of the Museum's investments and other financial information are available at the Peabody Museum. Inquiries are welcome.



JONATHAN B. LORING, *Treasurer*

CONDENSED TREASURER'S REPORT

October 1, 1981 through September 30, 1982

Income from Investments for Current Purposes	\$297,399.53
Transfer from Sundry Fund—Store income	77,866.67
<i>American Neptune</i> receipts	19,406.05
Education: Grants, Gifts, Fees	37,956.38
Transfer from Development: Salaries and Expenses, Development and Public Affairs	75,316.29
Institute of Museum Services	33,460.00
Memberships	115,769.20
Corporate Memberships	16,400.00
Museum Programs	5,910.56
Admissions	79,803.29
Photograph Department Receipts	26,603.50
Annual Appeal and General Contributions	40,480.01
Miscellaneous Receipts	28,139.10
Trips	2,203.83
Peabody Museum Antique Show	16,829.82
Transfer from Sundry Funds—Restricted Income	6,008.89
	<hr/>
	\$879,553.12

MUSEUM EXPENSES:

Staff Salaries, Administrative, Treasurer, Education, Office of Development and Public Affairs, Photography, Library, Curatorial Departments	591,092.77
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BUILDING EXPENSES:

Salaries—Maintenance and Guards, Heat, Electricity, Insurance, Alarm System, Repairs, Building Maintenance, Service Contracts	254,883.70
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OTHER CHARGES:

<i>American Neptune</i> , Conservation, Allocation Restricted Income, Miscellaneous Other Charges	28,453.95
	<hr/>
	\$874,430.42

Excess of Income over Expenditures	\$ 5,122.70
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East India Marine Associates

SPECIAL FRIENDS AND BENEFACTORS OF THE MUSEUM

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†Mrs. Charles S. Bird
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Miss Dorothy Addams Brown
†Mr. Laurence A. Brown, Jr.
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Mr. and Mrs. Peter B. Seamans
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Mr. and Mrs. Stephen Wheatland
Mr. and Mrs. John J. Wilson
The Honorable and Mrs. Samuel E. Zoll

† Deceased 1983.

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OF SALEM 1982

The following companies have contributed to the Museum through Matching Membership Gifts and Programs:

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Digital Equipment Corporation	Illinois Tool Works
Emerson Charitable Trust	Index Systems
Emhart Corporation	McGraw-Hill Publications Company
Equitable Life Insurance Company	Norton Company Charitable Corporation
Fiduciary Trust Company	Polaroid Foundation
Gardner Mattress Corporation	Shawmut Bank of Boston

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E G & G, Inc., Electron Devices Group	Raytheon Company
GTE Lighting Products	Salem Five Cents Savings Bank
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Parker Brothers	James J. Welch & Company, Inc.

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Commercial Union Assurance Companies	Major Glass Company, Inc.
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Goodspeed's Book Shop, Inc.	

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Mr. Arthur H. Phillips	†Mr. Osgood Williams
Mrs. George W. Phillips	Mr. John M. Woolsey
Mrs. Stephen Phillips	Mrs. William S. Youngman
Mr. Gordon C. Prince	Mr. William S. Youngman

† Deceased 1983.

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Director

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Secretary to the Board of Trustees*

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PAUL FORSYTHE JOHNSTON

Curator of Maritime History

A. PAUL WINFISKY

*Assistant Maritime Curator and
Curator of the Chinnery Collection*

(CURATORIAL STAFF—*Cont'd*)

JOHN SWAIN CARTER

Editor, The American Neptune

DURLAND BROWN

Ship Model Restorer‡

Ethnology

JOHN R. GRIMES

*Acting Curator of Ethnology and
Associate Archaeologist*

JOHN E. THAYER III

*Research Fellow in Japanese Arts
and Crafts*

Natural History

JOHN NOVE

Curator of Natural History

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BARBARA B. EDKINS*

GREGOR TRINKAUS-RANDALL§

Librarian

Laboratory of Prehistoric Archaeology

FREDERICK HADLEIGH WEST

Director and Curator of Archaeology

CONSTANCE F. WEST

Program Co-investigator

DALE C. BRADLEY

Scientific Illustrator and Photographer

DIANE MORSA

Administrative Assistant

Conservation Laboratory

WILLIAM LACROIX PHIPPEN

Conservator and Installer of Artifacts

* Resigned.

§ 1983.

‡ Grant supported position.

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Coordinator*

SARAH FRASER ROBBINS

Emerita

DIANA STOCKTON

Educator and Volunteer Coordinator

MARY MALLOY

*Educator, Assistant Programs
Coordinator*

CLARA WATERMAN

Educator

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Museum Photographer

KATHY M. FLYNN

Photographic Assistant

JOHN KOZA

Photo Archivist‡

RICHARD WILSON

Darkroom Technician‡

Museum Shop

DANIELE LAMBERTCHTS

Manager

BARBARA WUERTZ

Assistant

GERALDINE AYERS

CHRISTINE GUIDICE

Weekend Sales

* Resigned.

‡ Grant supported position.

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Cont'd)

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PATRICIA GRANT DECLUE

Admissions Officers

ANTONIO CHONG

THAO PHAM THITHU

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JOHNSON

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CAMPBELL SEAMANS

Exhibits Technician

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*Building Manager, Structural Designer
and Chief of Security*

JEFFREY DEMIRS

WILLIAM ELDRIDGE

BRIAN THOMAS

JOHN RILEY

Custodians

RAYMOND KULAKOWSKI

Supervisor of Security

LEON MOULTON

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ONIL COTE

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PAUL LEBRUN*

JAMES TRAINOR

WALTER WILSON

Museum Guards

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<i>Maritime History</i>	FRANCIS L. HIGGINSON
<i>Steamship History</i>	E. KENNETH HAVILAND
<i>Graphic Arts</i>	PHILIP HOFER
<i>Paintings</i>	JOHN WILMERDING
<i>Nautical Instruments</i>	DAVID P. WHEATLAND
<i>Melanesian Ethnology</i>	D. CARLETON GAJDUSEK
<i>American Indian Ethnology</i>	JOHN OTIS BREW
<i>Textiles</i>	ANNE L. SEAMANS
<i>Japanese Ethnology</i>	MONEY HICKMAN
<i>Chinese Export Porcelain</i>	JOHN Q. FELLER
<i>Manuscripts</i>	RUSSELL W. KNIGHT
<i>Curator of American Indian Ethnology</i>	JEFFREY BRAIN
<i>Advisor in Pacific Studies</i>	HAROLD J. COOLIDGE
<i>Consultant on Natural History</i>	SARAH PEVEAR INGALLS

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	ELEANOR B. CROCKER	JOHN R. PINGREE
	ALBERT GOODHUE	GILES M. S. TOD
	TIMOTHY INGRAHAM	PHILIP S. WELD
	RUSSELL W. KNIGHT	

Chinese Export Porcelain and Related Decorative Arts

<i>Chairman</i>	WALTER W. PATTEN, JR.	JOHN Q. FELLER
	ESTHER ABBOTT	ELEANOR LOTHROP
	ELEANOR HARTSTONE	JEAN MCCLURE MUDGE

Natural History

<i>Chairman</i>	SARAH PEVEAR INGALLS	NATHANIEL L. NASH, JR.
	GORDON ABBOTT, JR.	JACKSON PARKER
	ELIZABETH ARMS	BRUCE POOLE
	ANN BLUM	CHARLES G. RICE
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Student Intern CARLA LANGERVELD, Kalamazoo College

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Volunteer Curatorial Assistant MARGIE KREBS

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Acknowledgments

We wish to acknowledge with gratitude the membership contributions and gifts of cash, securities, and important additions to our collections from each of the thousands of individuals who helped make 1982 such an important year for the Peabody Museum of Salem.

With a membership approaching 2,600, an increasing number of whom support the Museum through annual giving and contributions to a variety of special projects, it is no longer possible to recognize each of you individually.

However, this annual report is dedicated to you, our members and other friends, whose reassurance through participation and financial assistance make it all possible.

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“Item Whereas the Salem East India Marine Society of which I was formerly President, and in which I have always felt a deep interest is an institution highly creditable to the Commonwealth, possessing a Museum of a very rare and peculiar character, collected from distant countries and affording a proof alike of the enterprize and taste and liberality of such of the citizens of Salem as have followed the seafaring life, I do now give to that institution the sum of one thousand dollars the income thereof to be forever applied to the promoting of the objects for which it was established. . . .”

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